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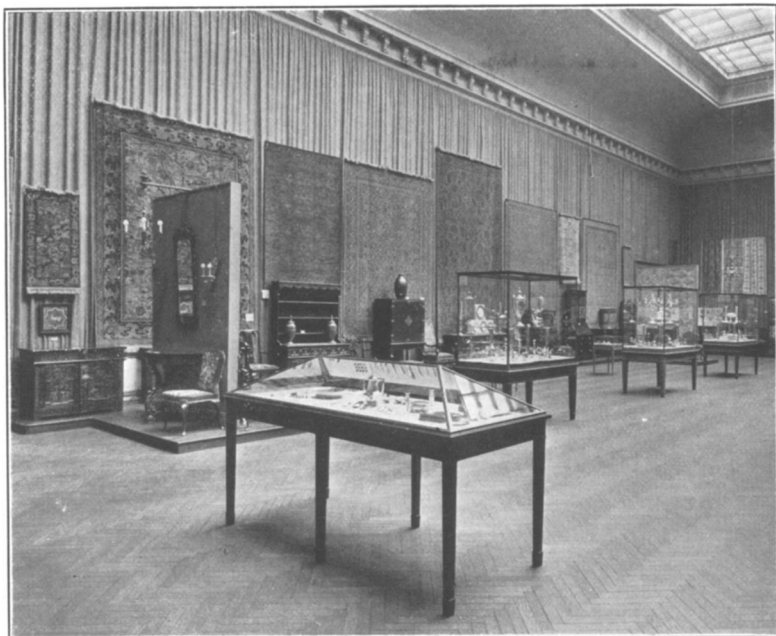
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orders on them. To anyone familiar with the old notions of "cagey" manufacturers whose limited ideas were carefully preserved in dark closets away from any competitor's absorbing gaze, the showing of such things is a sign of great progress, for it proves the strength of design, the conviction that good design multiplies itself by the constant factor of research.

But there is a still higher portent, namely, the number of employers gladly

work under impossible conditions, carry the blame for all the poor designs which don't sell, and watch others get credit for the good designs that are oversold. But here also the light of progress has penetrated. In our first exhibition in 1917, not one designer was mentioned, though 73 objects were shown; in the current exhibition, our sixth, 95 designers' names appear while 607 objects are shown.

R. F. B.



SIXTH EXHIBITION OF THE WORK OF MANUFACTURERS AND DESIGNERS

giving credit to their designers, as shown in our labels on the objects. There is the real test of the value of design in trade. It was once thought that a good design was somehow the product of a complicated business machinery in which someone who made marks on paper seemed to have a part. Gradually it was discovered that if the marks were not made on paper the machines had nothing to do. So designers gathered a limited credit in the eyes of manufacturers. In some industries, such as costume, for instance, they have risen to the very top. But in the majority of industries they must still sing small,

CLASSICAL ACCESSIONS

V. ROMAN MARBLES

THE Museum has recently acquired interesting examples of three branches of sculpture in which the Romans of the second century particularly excelled—sarcophagus relief, ornamental relief, and the decoration of architectural members.

The fragment of a sarcophagus which stands at the south end of the sculpture gallery of the Classical Wing is an excellent example of the Roman treatment of myth-



ROMAN
PILASTER
I-II CENTURY A.D.

ological subjects in relief.¹ It shows the bringing home of the dying hunter Meleager, the story of whose exploits was a favorite with both Greeks and Romans. It was especially popular with sculptors of tombs, who used it to symbolize the deeds of the heroic dead. The Meleager scenes found on classical sarcophagi are of two classes. The first, the version of the Iliad and of Euripides, is common to both Greeks and Romans; the second and later story appears on Roman monuments only. The sculptured fragment¹ is of the latter class. It is probably broken from the longer side of a sarcophagus which showed the several scenes of Meleager's death merging into one another in the continuous style popular in the second century A. D. From similar reliefs of the period we are able to identify the principal figures of the scene with some certainty. The body is carried by a friend and two barefoot slaves, while a third slave, the old *παῖδαγωγός* bends over his master. The middle-aged man at the right is evidently King Oineus, Meleager's father, though he carries a helmet instead of the usual sceptre. Besides the fringed tunic and cloak with weighted ends, he wears the high boots decorated with lions' heads which are usually found upon the statues of emperors. Around the body are grouped men in attitudes of mourning. Artistically, the rendering of the dying body is superior to that of the other figures. The suffering expressed in the face and the weariness of the relaxed limbs are worthy of the best art of the period.

The relief dates probably from the end of the second century A. D. Five of the heads are bearded in the style of Hadrian's day, yet with the strands longer and more disengaged, as beards were worn in Aurelian times. The other heads are unbearded, since they belong to very young men. The faces are smooth and polished, in strong contrast to the overshadowing hair, which is deeply incised and honeycombed by the drill. The eyes, with the sidelong glance of Aurelian portraits, are given intense expression through hollowed pupils and incised irises. The drapery is heavily undercut and falls in lifeless folds; there are touches

¹Acc. No. 20.187.



ROMAN
PILASTER
I-II CENTURY A.D.

of affectation, as in the turned-back folds of Oineus' sleeve.

An example of what the Romans could do in decorative sculpture is to be seen in the two pilasters,² which frame the entrance to the Eighth Room of the Classical Wing. They are decorated on three sides with ivy vines growing from amphorai. Among the leaves and berries are insects and large-headed birds. Two fledgelings in a nest flutter their wings in terror while their mother defends them from a snake coiling around a branch. One bird snatches

There is the increasing interest in naturalism, the careful observation which produces leaves lobed instead of heart-shaped, as is natural in climbing ivy. The trellis-like appearance of the ivy over the background, combined with a slight feeling of depth foreshadowing the three-dimensional work of later times, is closely paralleled by other late Flavian work. The strong coloristic tendency of Hadrian's time, with its abrupt transition from light to darkness, is not yet developed. Neither is there the meticulous exactness of detail in the



FRAGMENT FROM A ROMAN SARCOPHAGUS
PROBABLY II CENTURY A. D.

a bee from a twig, another spears a grasshopper nearly as large as himself. A lizard hangs from a branch and reaches toward a cluster of berries.

The pilasters probably date from about the end of the first or the beginning of the second century A. D. Traces of the Augustan age linger in the simplicity of design and the absence of overcrowding; yet there is a fertility of imagination which prevents any feeling of monotony in the repetition of the design. The delicacy of leaves and sprays, and the careful execution show none of the rough and mechanical work of later times. Thoroughly Flavian is the use of ivy for a motive, growing in a thick stem from a small fanciful vase.

² Acc. Nos. 19.192.34 A-B.

heavy, elaborate foliage, with its tough stems and fleshy leaves. Lastly, there is no trace of the mechanical execution, the drill-work and grooving which in the second century take the place of the careful sculpture of earlier times.

The pilasters were at some unknown date made into door-jambs and were badly injured in the process. They were used upside down, as may be seen from the position of the hinges.

The column³ which stands in the vestibule of the Classical Wing, is an excellent example of the Roman composite order. This order, which seems to have originated from a desire to increase the height and dignity of the Ionic capital, was probably

³ Acc. No. 17.230.119.

developed in Asia Minor,⁴ and is not found in Rome before the Arch of Titus, built in 82 A. D. The Roman order has very distinct features of its own, all of which are to be found in our example. There is a double row of *akanthos* leaves below the astragal moulding of the echinus. Rising almost to the latter on each face is a pair of incurling tendrils which replace the



COLUMN, ROMAN COMPOSITE ORDER
II CENTURY A. D.

central pair of volutes in a Corinthian capital. The band joining the Ionic volutes is raised so as almost to obscure the cavetto of the abacus. In the center of each face is an *akanthos* spray from which leaf carvings grow along the band connecting the volutes, and fill the spiral volute channelings.

The column is probably Hadrianic; the decoration is almost identical with that

of the "Oecus Corinthius" of Hadrian's villa at Tivoli. The astragal with its long oval bead and sharply defined double bead, the form of the curling tendrils, the long crinkly folds of the *akanthos* leaves, are closely similar. The technique is Hadrianic; the use of the coloristic principle with its sharp contrasts of light and dark, the drill-work, and the long, inanimate grooves are faithfully produced in this and the Tivoli examples.

M. E. C.

BRONZE BELT-CLASPS AND PENDANTS FROM THE NORTH- ERN CAUCASUS¹

THE seven bronze objects recently acquired by the Metropolitan Museum, and now shown temporarily in Wing F, Room 1, belong to a well-known class of antiquities which have been and are found in great quantities in the graves of the proto-historic period in the Northern and Central Caucasus.

Four of them (cf. fig. 1, c, d, e) are belt-clasps in cast bronze. They are certainly imitations of similar clasps made originally of gold or silver. The models from which the bronze clasps of the Museum were imitated were probably gold or silver plaques of thin metal in openwork and repoussé, which were originally adorned with geometric ornaments in twisted wire and filigree work laid on the surface of the plaques. These plaques were fastened to their wooden or leathern foundation by means of bronze or iron nails with big conical tops plated with gold or silver. All four clasps in the Museum present the same ornamental scheme. In a wide square frame are included figures of animals (stags and horses) in openwork. The frames are adorned with geometric patterns: one is covered with a double twisted wire; the other three present a combination of twisted wire and of one, two, or three rows of spirals of the most primitive forms. The animals are highly stylized,

⁴S. B. Murray, Jr., *Hellenistic Architecture in Syria*, p. 20.

⁵S. B. Murray, Jr., *op. cit.*, p. 21.

¹Professor Michael Rostovtzeff of the University of Wisconsin has kindly contributed the following article upon a recent purchase of the Museum.